

DAISY JONES & THE SIX

EPISODE ONE: "BEGINNINGS/ COLOUR MY WORLD"

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Based on the novel
by Taylor Jenkins Reid

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FADE IN ON:

The former members of pop/rock supergroup DAISY JONES & THE SIX being miked and lit (separately) for on-camera interviews. They are:

DAISY JONES (40s, lead singer/songwriter), who sits on a settee in her bedroom, votive candles in the background. She has long flowing hair, high-heeled boots, a tattered dress and a black shawl. She looks amazing but she doesn't really care what you think which is what's made her as much a style icon as a musical one.

BILLY DUNNE (late 40s, lead singer/songwriter), who sits on a couch in his Spanish style mansion. Would have been a movie star if he hadn't been so musically gifted and become a rock star instead. His weathered face suggests a difficult life but, like most of the best rock & roll front men, this only adds to his appeal.

GRAHAM DUNNE (40s, lead guitar), sits by the decks in a recording studio. He's down-to-earth, amiable. He's Billy's little brother and he always will be.

KAREN SIRKO (late 40s, keyboards), sits in front of an ornate window in her home. Relaxed, still youthful, effervescent and charming. A bad ass.

WARREN RHODES (late 40s, drums), sits on a dock by the ocean, his yacht in the background. Balding, moustache, sailor hat, drink in hand in mid-afternoon. He looks like someone living exactly the life he dreamed of.

CHUCK LOVING (late 40s, original bassist), at his kitchen table. Short-hair, glasses, polo shirt, more conservative and serious than the others.

EDDIE ROUNDTREE (late 30s, bass), in an empty arena. Expensive clothes, expensive haircut, guitar propped in the chair next to him. Like someone who is still in the game.

QUICK CUTS BETWEEN THEM as they're prepped for filming:

BILLY DUNNE
Which way should I look?

KAREN SIRKO
Testing, testing...

WARREN RHODES
Can you hear me ok?

GRAHAM DUNNE
Let me know when you're ready...

CUT TO BLACK.

After which, the following TITLE CARD APPEARS on screen:

"On July 12, 1979 Daisy Jones & The Six performed to a SOLD OUT crowd at Soldier Field in Chicago, Illinois."

CUT TO:

GRAINY FOOTAGE from that show: stepping off their private plane, a massive crowd awaiting the performance, each one performing their individual backstage rituals, etc.

CUT TO BLACK.

"They were the biggest band in the world at the time, fresh off their Grammy-winning, multi-platinum selling album "Aurora."

CUT TO:

GRAINY FOOTAGE from that show: the crowd going crazy, the band on stage, Daisy and Billy singing into the same mic, sparks flying, clearly a band at the height of their powers.

CUT TO BLACK.

"It would be their final performance."

CUT TO:

Another TITLE CARD appears on screen:

"In the years since, members of the band and their inner circle have refused to speak on the record about what happened..."

KAREN SIRKO
I'm ready...

WARREN RHODES
Alright, let's do this.

And the FINAL TITLE CARD appears:

"Until Now."

That hangs there a long beat. And we,

CUT TO:

Daisy Jones facing the CAMERA. She says nothing. We hear:

FEMALE INTERVIEWER (O.S.)
I guess the question on everyone's
mind is just, you know...
(beat)
What happened?

It's been a long while since Daisy has experienced nervousness. But she's clearly nervous today. Uncomfortable. After a few more beats of silence, she looks up at us, tears in her eyes.

Daisy looks away as the memories start flooding back. This is difficult for her. She shakes her head.

A few beats pass.

Eventually, the Off-Camera Interviewer tries to assist.

FEMALE INTERVIEWER (O.S.)
Do you remember when you first fell
in love with music?

Daisy thinks about that. A slight smile crosses her lips. And on her face we,

CUT TO:

INT TRADER JOE'S - LOS ANGELES, CA

A young girl in a Catholic school uniform enters the store to buy a pack of gum. A little awkward, a little goofy. Still, you can't take your eyes off of her. A magnetism, even at this very young age.

This is DAISY JONES.

It's 1970 and she's 15 years old.

As she's being rung up, her eyes are drawn to two giggling WOMEN in the produce section. Wearing halter tops (with no bra), bandanas in their hair - they're the most stunning women she's ever seen. She tries not to stare.

GREAT-LOOKING GUY

Hey.

Daisy turns to find a GREAT-LOOKING GUY (20s, tight pants, frilly jacket, no shirt, pure rock star) smiling over at her. Daisy isn't used to this. Can't be sure she's who he means.

GREAT-LOOKING GUY
Yeah you. What's your name?

DAISY
Daisy.

The guy is about to say something else when he's called to from the front of the store.

BANDMATE
C'mon, mate, we gotta go!

Daisy realizes the Stylish Girls and these Handsome Guys are all together. The Great-Looking Guy turns back to her.

GREAT-LOOKING GUY
Come to the Whiskey tonight. Tell 'em Charlie sent you...

He winks at her as one of the giggling girls wraps her arms around him, almost territorially. Daisy watches them walk out of the store - definitely intrigued. And we hear:

ELAINE CHANG (O.S.)
The interesting thing about Daisy is...

CUT TO:

ELAINE CHANG (30s, music reporter) sits in a well-lit editorial office, talking directly to the CAMERA.

ELAINE CHANG
She was born with every advantage...

CUT TO:

INT DAISY'S BEDROOM - NIGHT

Daisy looks at herself in the mirror, feeling every bit the 15 year old child she is. She ties a bandana in her hair as one of the fashionable hangers-on did at the grocery store.

ELAINE CHANG (O.S.)
Her father was a famous writer, her mother was a model...

She finishes it up with some lipstick. And then, still not satisfied, decides to strip off her bra.

CUT TO:

INT DAISY'S CANYON HOUSE - SAME

Daisy comes down the stairs, braless, looking considerably older than earlier that day. We'll notice the house is a mid-century modern dream, a Richard Dorman special for elites only. Daisy hates it.

ELAINE CHANG (O.S.)

She had anything and everything at her disposal. And yet...

As per usual, her PARENTS are having some kind of party for their fancy artistic FRIENDS. Daisy sees them in conversation. She's not sure how they will react to her outfit. She catches the attention of her MOTHER (40s, stunning former fashion model) and FATHER (50s, dapper) and we might think for a moment this is bad for Daisy.

But it's nothing. Daisy is nothing to her parents. Father and Mother go right back to her guests, barely acknowledging Daisy's existence. We hear:

ELAINE CHANG (V.O.)

... she was completely alone.

Daisy is only further emboldened to walk out that door.

CUT TO:

EXT WHISKEY A-GO-GO - SUNSET STRIP - NIGHT

Daisy is one of SEVERAL YOUNG GIRLS trying to get into the show that night. The BOUNCER isn't having any of it.

Daisy thinks it's a lost cause. Frustrated, she walks away.

EXT WHISKEY A-GO-GO - SUNSET STRIP - BACK ALLEY

Daisy comes around the back where there's a ROADIE outside smoking a cigarette. She doesn't want to go home yet.

DAISY

Could I bum one of those?

The Roadie looks over. Likes what he sees. Smiles. Hands her a smoke. Lights it. Daisy inhales, trying extra hard to seem like she's done this before. Can't pull it off. She coughs uncontrollably. So clumsy. The Roadie laughs.

ROADIE
(British accent)
Nasty habit. Wouldn't start if I
were you.

From behind the door, a SECOND ROADIE peeks through.

SECOND ROADIE
Show time.

The Roadie flicks the cigarette to the ground. Turns to go back inside. Daisy thinks that's the end of their exchange. She's flunked the audition.

But after a beat, he reappears.

ROADIE
Comin'?

And Daisy's eyes light up.

CUT TO:

INT WHISKEY - SAME

Daisy follows the Roadie through a narrow entryway. She can hear the crowd noise intense and rising. The audience ready to go.

They pass GROUPIES and HANGERS ON and the rest of the CREW as they make their way to the side of the stage. At some point, the Roadie disappears but Daisy doesn't care, lured forward by the anticipation and excitement she can feel in the air. She's never felt anything like it.

She continues on until at last emerging stage right, just as the BAND climbs up to wild applause and kicks into a rollicking version of "Gloria."

She's witnessing VAN MORRISON on the West Coast swing of his American tour. Daisy cannot take her eyes off of him. She is forever changed.

PUSH IN on her face, her future flashing before her eyes,

MATCH CUT TO:

INT BILLY DUNNE'S BEDROOM - HAZELTON, PA - NIGHT

Where "Gloria" is playing on a Hifi in a young man's tiny, suburban bedroom. The young man is 19 and already great-looking, charisma to spare. But there's an edge to him.

A chip on his shoulder. This is BILLY DUNNE. And right now he's teaching himself the chords to this song on guitar.

After a few beats, the door bursts open to reveal his younger brother GRAHAM (16, broader, rough around the edges). Billy knows what he wants.

BILLY
Five more minutes.

Graham grabs for it, Billy fends him off. Typical brothers.

GRAHAM
C'mon, man. I've been waiting
almost an hour --

CUT TO:

Billy Dunne talks to the CAMERA. He holds up an old guitar.

BILLY DUNNE
Dad split when I was 8 and Graham
was 5. Left Mom with a mountain of
debt, a broken heart, and nothing
else but this beat up Silvertone
guitar.

CUT TO:

Graham Dunne talks to the CAMERA.

GRAHAM DUNNE
We used to fight over that thing
like nobody's business.

BACK TO:

INT BILLY DUNNE'S BEDROOM - SAME

Graham is now next to Billy, listening to him play.

BILLY
... is that E D A G or is it E D A
E? I'm trying to...

Billy plays it well enough though it's not exactly right yet.

GRAHAM
Lemme see.

Graham takes it from him. Plays it exactly as it sounds on the record. Just with his fingers too. No pick. Picking at the strings with the tips of his fingernails.

BILLY
You don't need --

GRAHAM
I've been playing it this way.

Billy watches him. He's impressed. Super impressed.

BILLY
Do that again.

Their mother MARLENE DUNNE (40s, bleary eyed, wearing maid's outfit) appears in the hallway. Watches them for a beat.

GRAHAM
What, this?

Graham does it again. And it's fucking incredible. Totally fluid, easy, graceful, his nimble fingers seem to be moving at warp speed. Even Billy is floored.

BILLY
When the hell did you --

GRAHAM
Every time you're on a date, this is what I'm doing, ok? Don't rub it in...

Billy chuckles at that. And then he gets an idea.

BILLY
(starts singing)
"I'd like to tell you about my
baby./ You know she comes
around..."

Graham looks at him. What is he doing?

BILLY
"She's about five feet four!"

Billy gestures to the guitar. "Play it, you idiot." Graham gets his meaning. Starts to strum the riff.

BILLY
"From the head to the ground..."

And it begins.

Marlene watches them from the hallway. Smiles to herself. She loves her boys. As the brothers get into it, we:

CUT TO:

Billy Dunne talks to the CAMERA.

BILLY DUNNE

Plenty of nights we didn't have
food on the table. But there was
always music in the house.

CUT TO:

Warren Rhodes talks to the CAMERA.

WARREN RHODES

It was Graham's idea to start a
band.

CUT TO:

INT SCHOOL BUS - DAY

Graham is holding court on the back of the bus, talking to his equally awkward buddies WARREN (16, laid back, husky) and CHUCK (16, mop top, conservative).

CHUCK

Sorry, what band is this?

GRAHAM

My band. Our band.

(beat)

Phlegm.

They both make faces.

GRAHAM

Or something else. That was just my
first instinct.

CHUCK

You have terrible instincts.

WARREN

And we don't have a band.

GRAHAM

But we could have one. Is what I'm
saying. I mean think about it.
You're an amazing drummer...

WARREN

Well, that's true...

GRAHAM

I've gotten better at guitar. It would be a shame to waste these talents --

CHUCK

Wait, what's my role in all this?

GRAHAM

You've got that enormous garage.

Chuck looks at him like, "Dude."

GRAHAM

I'll teach you the bass, it's easy.

CHUCK

I don't think so...

GRAHAM

Oh c'mon!

CHUCK

I've got a very full plate right now. Between midterms, chess club, applying to colleges...

WARREN

And I'm already in a band.

They both turn to him.

WARREN

What?

GRAHAM

You're in band.

CHUCK

The marching band.

GRAHAM

That is not the same thing.

Even Warren has to admit that's true.

WARREN

I have a question...

GRAHAM

Shoot.

WARREN

A band needs a frontman. A presence. Sly Stone. Robert Plant. Jim Morrison. I mean, come on, my 6 year old nephew has more sex appeal than the three of us combined.

Chuck shoots him a look.

WARREN

I admit that was a weird thing to say --

GRAHAM

See that's the best part...

They look over to see Graham smiling ear to ear.

GRAHAM

Turns out Billy's been learning some songs.

And that certainly gets their attention...

CHUCK

Billy, as in... your brother Billy?

WARREN

Billy Dunne's gonna be in this band?

Graham smiles.

GRAHAM

For all the young ladies to see...

A long beat. Graham sees their faces, knows exactly what's gonna happen next.

CHUCK

I'm in.

WARREN

So in.

CHUCK

I could not be more in.

WARREN

You really should have led with that, you know...

Graham puts his arms around them.

GRAHAM
Welcome to Phlegm boys.

WARREN/ CHUCK
(quickly)
Nope!

CUT TO:

BILLY DUNNE talks to the CAMERA.

BILLY DUNNE
In '71, our future was one of two
things: it was the war or it was
the steel mill.
(beat)
Hell, I was one of the lucky ones.

CUT TO:

INT STEEL MILL - DAY

A miserable Billy Dunne punches out with some CO-WORKERS
after another exhausting shift at work.

CO-WORKER
Time to get drunk, Billy D!

BILLY
Can't tonight boys.

The Co-Worker is confused. That's not like Billy.

CO-WORKER
Why? What else you got going on?

CUT TO:

INT CHUCK'S GARAGE - LATER

One day this house will sell for triple the asking price, all
because of moments like these in this garage.

The band is in the middle of playing "House of the Rising
Sun" by The Animals. Billy sounds amazing, Graham can shred.
Chuck is staring intently at his instrument, still learning,
trying to keep up. And Warren is definitely showing off.

A group of NEIGHBORHOOD KIDS have stopped their street hockey
game to come watch.

The song continues a few more beats before --

BILLY

Ok stop...

They oblige. Billy takes a quick swig of beer.

BILLY

Remember the key is A minor. Chuck,
I think you're still in A. And be
careful around the E and the D...

Chuck has no idea what he's talking about. Graham positions Chuck's fingers in the right place. Billy shoots him a look like, "does he not know...?" Graham just gives him a thumbs up. All good.

BILLY

And Warren --

WARREN

Yes sir!

BILLY

Don't go crazy on the fills, will
ya? Jesus Christ. This isn't jazz.

WARREN

Roger that.

BILLY

And here we go.
(beat)
Ready 1 and a 2 and...

And Graham kicks off the intro. Warren joins in with the beat. Chuck tentatively, cautiously follows along. And when Billy starts singing, it really does sound pretty decent. Promising.

CUT TO:

Warren Rhodes talks to the CAMERA.

WARREN RHODES

For the next year, all we did was
practice. Every chance we got.

BACK TO:

INT CHUCK'S GARAGE - MONTHS LATER

They're improving. Warren and Graham share a glance. Maybe it's nothing but it feels like something. And it sure beats anything else available to them in this town.

WARREN RHODES (V.O.)
If my thumbs were bleeding when I
went to bed, that means it was a
good day.

The boys can't hide their smiles. Pure happiness.

BACK TO:

Warren Rhodes talks to the CAMERA. He smiles to himself.

WARREN RHODES
We had a lot of good days back
then.

BACK TO:

INT CHUCK'S GARAGE - MONTHS AFTER THAT

And they've got it down now. It's pouring rain out and the
Neighborhood Kids have dispersed. Except for one of them.
This is a young EDDIE ROUNDTREE (14), standing in the
driveway getting wet and not giving a shit. Watching them is
like seeing God. And on his face we,

MATCH CUT TO:

INT CATHOLIC SCHOOL - DAY

A CRUCIFIX on the wall of an antiseptic white room. Under
which A NUN, a blackboard, a classroom of STUDENTS, trying to
pay attention to the puritanical lecture.

Daisy sits among them. But she's not even trying to listen.
She just stares out the window because she knows something
the others don't. She knows about the other world. Can't wait
to get back there. Just thinking about it makes her smile and
on her face we,

CUT TO:

Daisy Jones talks to the CAMERA.

DAISY JONES
Six months on, I'd seen Elton at
the Troubadour, Yes at the Whiskey,
I'd even snuck backstage for
Zeppelin at the Forum in Inglewood.

CUT TO:

SERIES OF SHOTS as Daisy becomes a fixture in the Sunset Strip night life.

- OUTSIDE THE WHISKEY, Daisy cuts the long line, hugs the BOUNCER, is led past the velvet rope.

DAISY JONES (V.O.)
I knew every guitar tech and
bouncer on the Strip.

- INSIDE THE CLUB, dancing along with the CROWD to the music, in ecstasy.

- BACKSTAGE with a ROCK BAND and their entourage. We see Daisy is off in a corner, taking it in. Nobody really pays her much attention but she's in.

We see she's watching the MUSICIANS from across the room. The GROUPIES hanging all over them. And we,

CUT TO:

Daisy Jones talks to the CAMERA. Her smile fades.

DAISY JONES
But there was some things I didn't
know.

CUT TO:

INT THE TROUBADOUR - HOLLYWOOD, CA - NIGHT

A DOORS-esque band plays to a packed crowd. They're led by a long-haired ADONIS in leather pants. His eyes scan the row of screaming girls in the front until they fall upon Daisy at the edge of the stage.

Their eyes meet and Daisy's breath catches.

CUT TO:

Daisy Jones talks to the CAMERA. A long beat.

DAISY JONES
People say I was naive.
(beat)
But I wasn't naive. I was a baby.

BACK TO:

INT TROUBADOUR - SAME

Adonis keeps staring at her. Singing to her. She feels that thing that's always eluded her.

She feels special.

CUT TO:

INT HOTEL BEDROOM - MOMENTS LATER

Adonis is on top of Daisy, thrusting away. And he's barely looking at her. If it's supposed to feel good, it clearly doesn't.

Daisy tries to make eye contact but he's not interested. So, she finds herself staring at the ceiling waiting for it to end.

And, eventually, it does.

Adonis rolls off of her, still not acknowledging her existence. He reaches for a bottle of Jack Daniels, takes a thirsty swig.

Daisy lays beside him, not really sure what to do. Waiting for him to acknowledge her existence. For a beat it's almost as though he's forgotten she's there.

Then he remembers. He looks over at her. She smiles. A beat.

ADONIS

You should probably go back down to your friends or something...

Daisy's smile fades. True hurt in her eyes.

CUT TO:

INT HYATT HOUSE - LOBBY - LATER

Daisy comes down, trying not to cry. A pit in her stomach. She looks around and it dawns on her - she has no friends. She sits down on a couch by herself. The party continuing around her as if nothing happened.

DAISY JONES (V.O.)

It's not easy being thrown away at such a young age.

And eventually Adonis comes back down from upstairs. He sees her - decides to chat up some other girls at the bar.

DAISY JONES (V.O.)
It's not easy at any age but when
you're young like I was - the cuts
go deeper, stay longer.

The pit in Daisy's stomach expands. She stands and walks out
of there before he sees her fall apart.

CUT TO:

INT DAISY'S HOUSE - LATER

The front door opens and Daisy enters. A complete STRANGER
nods to her on the way in. Seems her parents are still
playing host.

Daisy finds the room where her Mother and Father are holding
court. She walks in, trying to get their attention. She
really needs someone to talk to right now.

DAISY
Mom...

Daisy's Mother finally sees her.

DAISY'S MOTHER
Daisy! Hello darling.

Daisy hopes that her Mother will notice she's been crying.
She doesn't. Instead:

DAISY'S MOTHER
Have you met Yannis?

He stands to greet her. Daisy has no time for this right now.

DAISY
Mom, could I talk to you?

DAISY'S MOTHER
Of course baby.
(beat)
But not right now. We have guests.

Daisy absorbs that.

DAISY
I just... I really need --

DAISY'S FATHER
Shouldn't you be asleep, Princess?
It's so late.

And Daisy realizes:

DAISY
I've been gone for three days.

DAISY'S FATHER
What's that?

DAISY
I said I've been gone for three days.

A beat.

DAISY'S FATHER
Did you have fun?

Daisy just looks at her Parents. She's never felt so alone in her life. And on her face, we:

CUT TO:

INT DAISY'S BEDROOM - SAME

Daisy's bedroom is still that of a younger girl. Pink and white, stuffed animals on a freshly made bed.

In one fluid motion we FOLLOW HER INSIDE as the emotions overcome her. She walks past the bed, grabbing a BOOK from the night stand, and opens the large WHITE DOORS that open out onto a balcony.

DAISY JONES (V.O.)
How do you matter to somebody?
That's what I couldn't figure out.

She stands at the railing, looking out as the lights of Los Angeles stretch out below her. For a moment we might wonder if she's going to jump.

CUT TO:

Daisy Jones stares at the CAMERA. She says nothing. She hasn't thought about these moments in a long time. We stay on her for a beat. And then,

BACK TO:

EXT DAISY'S BALCONY - SAME

Where instead of jumping, Daisy Jones opens a small BROWN JOURNAL.

And starts to write.

CUT TO:

EXT SUBURBAN BACKYARD - NIGHT

Billy in a corner doing the very same thing with his own little journal. He strums a bit on his guitar - working on an original song.

We hear a chord or two. Just a fragment, a melody. It's nothing yet. And in fact, Billy hates it. He violently tears the page out of his notebook, crumbles it up, throws it in the trash.

At which point, Chuck and the others arrive.

CHUCK
Yup. Just vomited.

And now the PREPPY KID WHO LIVES HERE (18) approaches.

PREP KID
Show time boys. Let's do this.

Chuck hears this. And, yup. he's gonna be sick again. Darts into a corner to vomit.

BILLY
We'll be ready in two.

The Prep Kid rolls his eyes. Amateur hour.

PREP KID
You guys got a name?

GRAHAM
Yes --

EVERYONE ELSE
No!

A beat.

BILLY
We can't agree on a name.

The Prep Kid just sighs. Already regretting this hire.

CUT TO:

EXT - BACKYARD - MOMENTS LATER

The band comes out on a makeshift stage. They plug in. Graham and Warren are all smiles. Chuck looks like he might be sick again. Billy steps to the microphone stand, smiles that million dollar smile:

BILLY
(into the Mic)
Evening.

A handful of GIRLS at the party take notice. Which of course makes the GUYS at the party take notice. All eyes on the band as Warren counts it off.

And they begin. Dale Hawkins's "Susie Q." The song starts with a long intro of guitar, bass, and drums.

The CROWD's reaction is muted - a few head nods, one or two tapping toes. Most kids way more excited about the kegs of free beer.

But as Billy starts to sing, their reaction changes. Heads turn, some people in the back try to move a little closer. The girls dance along to the music. Even the Prep Kid starts to think he's a genius for booking them.

CUT TO:

Graham Dunne talks to the CAMERA.

GRAHAM DUNNE
It started small. As it always
does.

CUT TO:

Billy Dunne talks to the CAMERA.

BILLY DUNNE
House parties. A campus bar.
Wherever they'd let us play,
really. Nothing but covers.

CUT TO:

Warren Rhodes talks to the CAMERA.

WARREN RHODES
We got paid in beer those first
couple gigs.
(MORE)

WARREN RHODES (CONT'D)
 Which was pretty sweet since most
 of us were too young to drink.

CUT TO:

The band continues to play their rendition of "Susie Q" in bars throughout the Allegheny.

- A DIVE BAR, super seedy, with a smattering of locals. They watch the band with faces that say "hey, not bad."

- A SECOND DIVE BAR, this one crowded with hip, young college kids. The band - but especially Billy - is the draw tonight.

- And now a line around the block of PATRONS waiting to get in to A MUCH BIGGER BAR. There's a marquee above that reads: "Tonight - TBD." (Cause they still have no name.)

- Inside that BAR, Graham plays a riveting guitar solo, wowing the CROWD, clearly a talent beyond his years. Billy is into it, grooving along.

Chuck still only wants to get it right. He's concentrating. Does not want to mess this up.

And Warren, as always, just having a great time. At one point he notices a GIRL in the crowd - and it almost seems like she's looking at HIM. Could she be? No.

But then she seems to blow him a kiss. What the fuck?!

Warren is so thrown he loses a stick and has to quickly recover. The girl in the audience thinks it's adorable. Warren is on cloud eleven.

CUT TO:

Graham Dunne talks to the CAMERA.

GRAHAM DUNNE
 We'd all graduated by then. We had jobs. Responsibilities. The band was a distraction, you know. An escape. We never thought of it as more than that.

(beat)

And then one night --

CUT TO:

INT VFW - NIGHT

Billy and the band are playing "Bus Stop" by The Hollies to a CROWD of maybe 75. A banner behind them says "Congratulations Doug and Mary!" Chuck is clearly nervous. Warren winks at a BRIDESMAID, enjoying himself. Graham and Billy are in synch. Seems like all the girls in the room are staring up at Billy.

The dance floor is crowded and Billy's eyes fall on a particular COUPLE - a WOMAN (late 20s, too much make-up) and an OLDER MAN (50s, beard) dancing a little close.

Graham notices a change in Billy and follows his eye-line to the dancing couple. He too can't believe what he's seeing.

The song comes to an end. And Billy speaks into the mic:

BILLY

We're, uh, gonna take a little break.

And he storms off, in a huff. Warren looks at Graham, confused. What's going on? Graham doesn't explain. He just runs after Billy.

CUT TO:

EXT VFW - MOMENTS LATER

Billy is fuming with rage, angrier than we've ever seen him. But Graham has seen this before. He joins him outside. Tries to put his arm around him.

BILLY

He's supposed to be in Georgia.

GRAHAM

Billy --

BILLY

He's supposed to be far the fuck away from here.

GRAHAM

Well he's not. And I bet he never was.

Graham just exhales. Not sure what else to say. Warren comes out next.

WARREN

What's wrong with you guys? It's going great!

GRAHAM
Not now, Warren.

WARREN
(clueless)
What?

Billy turns to him.

BILLY
You see that guy in there in the
brown suit?

WARREN
Who? The creepster with the girl
half his age?

GRAHAM
He's our Dad.

A beat.

WARREN
What?

Warren realizes, "oh shit." Nobody speaks for a while.

BILLY
You'd think he'd at least... I
don't know... recognize our voices
or something.

Another long beat. Billy makes a decision.

BILLY
I'm gonna say something.

GRAHAM
Wait, Billy --

BILLY
What kind of asshole can't even
recognize his own sons --

Billy storms away from Graham and we re-enter:

INT VFW - SAME

Billy makes tracks towards the Older Man, HANK DUNNE, now
drinking at the bar with the Younger Woman. Graham and Warren
follow after him. When he gets there:

BILLY

Hey!

The Old Man turns.

HANK DUNNE

Can I help you?

Billy doesn't know where to begin.

HANK DUNNE

If you don't mind, I'm kinda busy --

BILLY

You know who I am?

The Man takes a drink.

HANK DUNNE

Should I?

BILLY

Yeah you should...

Billy is staring daggers at him. After a beat the Man smiles.

HANK DUNNE

Yeah, alright, I know who you are.
You and your brother.

Both Billy and Graham are surprised by this.

HANK DUNNE

Is there anything else?

And with that, he turns back to the Woman. Wants nothing to do with them. Billy can't believe it. He thinks about throwing a punch but Graham stops him. Pulls him into a hug. He's emotional too but he holds him back.

GRAHAM

Not worth it. He's not worth it,
Billy.

Billy has tears in his eyes. He's boiling hot.

BILLY

I don't know what to do. I just --

GRAHAM

I know...

BILLY

I'm just so fucking angry.

They separate. Billy calms down a little.

BILLY

What am I supposed to do with this?

A long beat.

GRAHAM

You know what to do.

Graham looks up at Warren and Chuck on the stage. And Billy follows his gaze. Realizes what he's saying. He nods.

BILLY

Come on...

Billy heads back up to the stage. Graham follows. Billy's eyes fall on their deadbeat Dad, still filled with fury. But also now a spark.

As Graham straps the guitar around and Warren sits down at the kit, we see Billy whisper into Graham's ear. Graham smiles. Billy walks up to the mic.

BILLY

Ladies and gentlemen, I hope you're enjoying your evening.

Billy then whispers to the others, who also nod. And then back to the microphone.

BILLY

We are the Dunne Brothers.

Warren and Chuck share a look like, what? But now's not the time to say anything.

And Billy looks right at his Father and says:

BILLY

One day you will know our names.

And with that they kick into a blistering version of Dylan's "Positively 4th Street."

BILLY

"You've got a lotta nerve to say
you are my friend/ When I was down
you just stood there grinnin'..."

They sound amazing. Billy finding the exact place to channel his emotions.

CUT TO:

Graham Dunne talks to the CAMERA.

GRAHAM DUNNE

I can still see the look on his
face.

(beat)

The moment this thing became real.

BACK TO:

INT VFW - SAME

A staring contest. Billy vs. his Father. Spitting the lyrics
at him like a weapon.

And after a beat or two, Billy wins it. Dad downs his glass
and walks out of there, defeated. Billy and Graham share a
victorious glance. The band keeps playing.

CUT TO:

Billy Dunne talks to the CAMERA. A beat. He smiles.

BILLY DUNNE

Never stepped foot in that steel
mill again.

CUT TO:

INT DAISY'S BEDROOM - DAY

And now here's Daisy taking her Catholic School uniforms out
of the closet, throwing them right in the trash. She won't be
needing those anymore.

Daisy is almost 17 now, dressed for another wild night,
oozing an outward confidence she doesn't actually possess.

She grabs a PILL from a baggie, downs it with a swig from a
bottle of brandy. She throws her little brown JOURNAL into
the satchel purse she wears around her shoulder and off she
walks, into:

INT HALLWAY - SAME

Where she passes her Father's study, the door ajar. Storming
past without stopping.

CUT TO:

Daisy Jones talking to the CAMERA.

DAISY JONES (V.O.)
Was I out of control? Probably...

CUT TO:

SERIES OF SHOTS: Daisy (16) is now a staple in the Sunset Strip scene.

- Smoking a joint that's passed around the lobby of the Riot House.

- Downing more pills backstage at a concert.

- CHATEAU MARMONT. Daisy has her arm around a rock star named WYATT STONE, (20s, handsome long-hair, big 70s moustache). Someone offers him a tab. He takes it. It's offered to Daisy.

DAISY
(to Wyatt)
What is it?

He shrugs. No idea. She takes some anyway.

CUT TO:

Daisy Jones talking to the CAMERA. She smiles to herself.

DAISY JONES (V.O.)
Thank God I met Simone when I did.

CUT TO:

INT HOLLYWOOD HILLS HOUSE - BATHROOM - ANOTHER NIGHT

Daisy examines herself in the mirror. Reapplies some makeup. Blinks her red, swollen eyes a few times.

A Woman stands at the next mirror over fixing her makeup. Tall, black, glamorous, confident as fuck, even though she's not much older than Daisy.

This is Simone Jackson (early 20s).

Daisy catches her eye. A beat.

And in case you thought Simone was going to be a good influence, instead she sticks out her finger and says:

SIMONE
Want a bump?

CUT TO:

SIMONE JACKSON (late 40s, Disco Star) talking to the CAMERA.

SIMONE JACKSON
Daisy remembers that first night
much better than I do.

CUT TO:

EXT HOLLYWOOD HILLS PARTY - ANOTHER NIGHT

A stunning pool party in the back of a Mansion overlooking LA. Daisy and Simone emerge from the Bathroom instant friends, high as shit and feeling no pain. A SERVER IN A TUX hands Simone a champagne flute.

SIMONE
And one for my friend please.

Simone hands it to Daisy.

DAISY
Daisy.

SIMONE
I know who you are, Daisy Jones.

Daisy seems surprised by this.

CUT TO:

EXT HOLLYWOOD HILLS PARTY - SAME

Daisy and Simone walking through the party together, both now carrying their high heeled shoes. They arrive at a fence, the lights of the city twinkling below as far as the eye can see.

SIMONE
Look at that view.

It is spectacular. Simone's eyes fall on a FIRE PIT. She elbows Daisy.

SIMONE
You thinking what I'm thinking?

CUT TO:

INT HOLLYWOOD HILLS HOUSE - KITCHEN - SAME

Daisy and Simone ransacking the cupboards until they find what they're looking for.

Simone proudly holds up a bag of MARSHMALLOWS.

CUT TO:

EXT HOLLYWOOD HILLS PARTY - MOMENTS LATER

Away from the party. Having their own separate fun.

SIMONE

I don't know why I'm so hungry...

DAISY

I do.

Simone laughs at that. It's nice. They eat marshmallows together a few beats.

SIMONE

Tell me something...

(beat)

What is it you're always doing with that journal of yours?

Daisy stops in her tracks, caught.

SIMONE

You writing a book?

For the first time tonight, Daisy seems self-conscious.

DAISY

It's... nothing.

Simone isn't buying that. But she doesn't press the issue.

Daisy offers Simone the marshmallow. Simone can't resist. And then they're interrupted by:

LAWYER

There you are!

A sleazy-looking coked up LAWYER type (40s, bald, greasy, gold chains) has appeared.

LAWYER

Get up Simone, there's some people I want you to meet.

He reaches out, pulls Simone up off the ground.

SIMONE

It was nice talking to you Daisy.

DAISY
Nice talking to you too.

And with that, Simone and the Lawyer head off. Daisy watches her walk away.

CUT TO:

EXT STREET - LATER

Daisy is driving home from the party when she passes Simone on the street, arguing with her Lawyer friend. He roughly grabs her by the arms, trying to force her into his car.

Daisy pulls up alongside her, rolls down the window.

DAISY
You ok Simone?

LAWYER
Keep driving. She's fine.

Simone shoots Daisy a look like, "don't leave me." Daisy reaches over, opens the door.

DAISY
Hop in.

The Lawyer is furious now.

LAWYER
I said --

DAISY
I heard what you said.
(beat)
I'm ignoring you. Hop in...

The Lawyer can't believe his ears. Before he can do a thing about it, Simone pulls out of his grip. Walks away from him.

LAWYER
Simone!

Simone gets in Daisy's car. Relieved.

LAWYER
Simone, I'm sorry!

Simone smiles at Daisy, grateful. Daisy puts it in drive and off they go.

CUT TO:

EXT/ INT SIMONE'S HOUSE - LAUREL CANYON - LATER

Daisy follows Simone to the front door of a posh-looking bungalow. She's surprised.

DAISY
Whose house is this?

SIMONE
The label owns it. They're letting me crash here until my album comes out.

DAISY
Your album?

They walk in. Daisy takes in the posh surroundings.

SIMONE
Everybody's hoping I'm the next Tina Turner. Goddamn I hope they're right...

DAISY
I had no idea you were a singer.

SIMONE
Well, technically I'm a waitress. But... not for long.

DAISY
That's so exciting!

SIMONE
You sing?

Daisy looks over to her. Shakes her head.

DAISY
Not really...

As Daisy continues to poke around the place, Simone goes to the Kitchen, opens the fridge, calls out to her.

SIMONE
Red or white?

Daisy downs another pill.

DAISY
Either will do.

Simone brings her a glass of wine. Daisy takes it.

SIMONE

Cheers.

Simone raises her glass. Daisy clinks. Simone walks over to the turntable.

DAISY

Who was that asshole back there?

SIMONE

Nobody really. Some guy I met
Ciro's. Seemed nice at the time...

Simone takes out Carole King's *Tapestry*, drops the needle. "I Feel The Earth Move" starts to play.

SIMONE

You dating Wyatt Stone from the
Breeze?

Daisy shrugs as if to say "sort of."

SIMONE

You in love with him?

DAISY

(matter-of-fact)
No.

SIMONE

Why not?

Daisy comes over and sits down with Simone.

DAISY

I'm 17.
(off her look)
Almost.
(beat)
I don't want a boyfriend. I want to
live a little, try new things, have
some experiences...

SIMONE

I think you're confusing
"substances" for "experiences." But
sure...

Daisy thinks about that, has to acknowledge she's probably right. They sit and listen to the music a beat. Daisy looks at Simone. She's not familiar with this.

SIMONE

Good, right?

DAISY
 It's really good.
 (beat)
 Who is she?

SIMONE
 Carole King.

Daisy doesn't think she knows her.

SIMONE
 Oh you know Carole King.
 (singing)
 "One Fine Day... You'll look at me-
 e-e-e."

DAISY
 The Chiffons! I love that song.

SIMONE
 "Up On the Roof." "Pleasant Valley
 Sunday." "I'm Into Something Good."
 The "Loco-fucking-motion."

Daisy can't believe it. She knows all those songs.

SIMONE
 She wrote a ton of hits for other
 people.
 (beat)
 But this right here is different.
 This shit is personal. That's why
 she's singing it herself. In her
 own voice.

Daisy listens a few more beats. It sounds even better to her
 now. She closes her eyes. Simone just watches Daisy absorb it
 all. She smiles.

SIMONE
 You want that too, don't you?

Daisy opens her eyes. Looks at Simone.

DAISY
 How did you --

SIMONE
 I told you, honey, I've seen you
 all over the place. The Riot House.
 The Whiskey. London Fog...
 (beat)
 Most of them girls are there for
 the drugs. Or the sex.
 (MORE)

SIMONE (CONT'D)
Or the stories to tell their
friends in the morning. But not
you. You're there for the music.

Daisy is surprised someone has seen her so clearly. It
doesn't jibe with her feeling so invisible.

SIMONE
Yeah I see you...

A nice beat between them.

SIMONE
Now show me that book of yours.

DAISY
What?

SIMONE
You heard me...

Daisy shakes her head. No way.

SIMONE
What are you afraid of?

DAISY
Nothing, I just... I can't --

SIMONE
Of course you can.

Daisy is still adamant. There's no way.

Simone regards her a beat.

SIMONE
You're gonna have to trust somebody
some day...

She holds Daisy's gaze.

And then, for whatever reason, in this moment with Simone,
Daisy decides it's ok.

She reaches into her bag, takes out her notebook. Hands it to
her.

Simone reads for a bit. Carole King continues to play. At one
point, Simone looks up at Daisy. And then back at the pages.
Daisy completely dying inside. Until finally...

SIMONE
This is good.

Daisy shakes her head.

SIMONE
No, for real...

Daisy could cry right now. In fact she almost does. She's never heard anyone say anything like this to her.

CUT TO:

Daisy Jones looks at the CAMERA. A long beat.

DAISY JONES
That girl changed my life.

CUT TO:

INT LAUNDROMAT - HAZELTON - DAY

A WOMAN we haven't met yet doing her laundry. Tiny, long brown hair down to her waist, big brown eyes, a nursing textbook next to the pile.

This is CAMILA MARTINEZ (19).

We follow her gaze across the room to find Billy, who is also there doing his laundry. Billy sees her looking over at him.

The next time she looks over, Billy locks eyes with her. He smiles. She looks away as if trying not to stare. Billy chuckles to himself. Seems like this has been happening quite a bit to him recently.

After a beat, Camila walks over to him. He's not surprised.

CAMILA
I'm sorry, um... are you --

BILLY
I sure am, beautiful. Billy Dunne.
Pleasure to meet you.

She just looks at him.

CAMILA
(beat)
Are you done with that machine?

And his smile collapses.

BILLY
Oh.
(beat)
(MORE)

BILLY (CONT'D)

Uh...

(beat)

Yeah, sure, here you go...

He steps aside to let her use the dryer. His face red from embarrassment. Camila loads her clothes into the machine. After a few beats, she sees him hiding his head in his hands.

BILLY

Sorry. Just a little embarrassed.

CAMILA

Why are you embarrassed?

He tries that smile again.

BILLY

So you don't recognize me?

Camila squints her eyes.

CAMILA

Should I...?

BILLY

I don't know, I'm... Billy Dunne.
Of the Dunne Brothers.

CAMILA

Ok...

An awkward beat between them. Billy realizes how he sounds.

BILLY

Oh my god.

CAMILA

(laughing)

What?

BILLY

No, it's... ugh. Mr. Big Shot Rock
Star in the Fluff-and-Fold. God,
what an asshole.

CAMILA

I'm sure you're not --

BILLY

Some people know me, that's all. I
saw you looking over and I...

(beat)

Nevermind.

She's starting to be charmed by him.

CAMILA
Camila. Martinez.

BILLY
Billy Dunne.

CAMILA
Of the Dunne Brothers. I think you mentioned that...

They shake hands. He's clearly very taken by her already. Billy goes back to folding his clothes.

CAMILA
So what's a big rock star like you doing in a place like this?

BILLY
Honestly? My mom's washer/dryer broke.

CAMILA
Aw, that's so sweet! Helping your mom out like that.

A beat. Does he admit it?

BILLY
Well it's... my washer/dryer too.

She looks at him.

CAMILA
Cause you still live with your mother.

Another embarrassing beat for Billy. Camila bursts out laughing again.

BILLY
What?

Camila is in total hysterics by this point. Billy laughs along with her.

BILLY
It's going great for me, isn't it?

Camila can't even speak.

BILLY
No that's alright. I deserve this.

After a few more beats of her laughing at him...

BILLY
What can I do to turn this around?

CAMILA
I don't think much...

But Billy wants to. A lot.

BILLY
How bout this...
(smiles again)
You give me your number and I'll
write you a song.

Camila looks up at him, incredulous.

CAMILA
Has that line ever worked for you?

BILLY
You tell me. First time I'm using
it...

Camila eyes him a beat. And on her face,

CUT TO:

CAMILA MARTINEZ (late 40s) talks to the CAMERA. She's aged gracefully. Short haircut, a few wrinkles around her big brown eyes but they still twinkle. She says:

CAMILA MARTINEZ
Of course I knew who he was, are
you kidding?!!

She thinks about on that day, laughs.

CAMILA MARTINEZ
I just didn't want him to know I
knew...

CUT TO:

EXT GROCERY - DAY

Camila works at the register of her family's grocery and butcher shop. She's helping out a customer when Billy knocks on the window. She brightens the instant she sees him.

CUT TO:

INT PITTSBURGH ROCK CLUB - BACKSTAGE - ANOTHER NIGHT

The band about to go on. We can hear the CROWD noisily awaiting their arrival. They go through their pre-show rituals - Billy takes a swig of beer, Graham is tuning his guitar, Warren flexes his biceps.

And way in back, where the others won't notice, Chuck Loving is opening an envelope. ANGLE ON the note - an acceptance letter to the University of Delaware. Chuck's face betrays no emotion. At which point, we hear:

EMCEE

Ladies and gentlemen, please
welcome, the Dunne Brothers!

The CROWD erupts in cheers. Chuck quickly hides the envelope in his back pocket so no one sees.

The boys walk on stage, their most receptive crowd yet. Billy approaches the mic with his standard greeting.

BILLY

Evening.

And all the girls go crazy. Billy finds Camila at the side of the stage. He only has eyes for her. He winks and we hear:

WARREN RHODES (V.O.)

I mean, textbook Billy Dunne...

CUT TO:

Warren Rhodes talks to the CAMERA. He throws up his hands.

WARREN RHODES

The minute he can have any woman he
wants in all of Allegheny County,
he goes and gets himself a
girlfriend.

EXT CAMILA'S HOUSE - NIGHT

Billy, flowers in hand, stands at the entrance to Camila's house. He beams when she opens the door.

She takes one look at him and makes a face like, "what's wrong with you?!"

CAMILA

Ay, mierda!

BILLY

What?

Immediately she gets to work. Parting his hair, buttoning his top button.

CAMILA

Please tell me you at least brought the tie I picked out...

He reluctantly holds it up.

CUT TO:

INT CAMILA'S DINING ROOM - MOMENTS LATER

Billy and Camila are seated at a round table with Camila's conservative PARENTS. Above his head are several framed religious portraits that seem to be looking down at him disapprovingly.

They eat in silence. CAMILA'S MOM occasionally looks over to watch Billy eating.

BILLY

Delicious.

No one responds. The atmosphere comically tense. Billy looks at Camila like, "what should I do?" She indicates maybe he should try to make conversation. About what? Anything, her eyes say to him.

BILLY

So you're a butcher, is that right, Mr. Martinez?

CAMILA'S DAD grunts yes without looking up. Keeps eating. It goes back to quiet until:

CAMILA'S MOM

And you, Billy... Camila tells us you work in the steel mill?

BILLY

Um, actually... I don't anymore.

CAMILA'S MOM

Oh no! What happened?

BILLY

Uh, well, I quit.

Now Camila's Dad looks up.

CAMILA'S DAD

You quit?

He nods.

CAMILA'S DAD

To do what exactly?

Billy looks to Camila for guidance. She grabs his hand.

CAMILA

Billy's in a rock band. I know I told you that...

Her parents don't react to that at all.

BILLY

We're called the Dunne Brothers.

CAMILA

They're really good.

Camila's Dad responds to that with another grunt.

BILLY

I mean, yeah, we're, uh, we're working hard at it. Practicing ten hours a day. Playing shows every night.

CAMILA'S DAD

And this pays the bills, does it?

BILLY

Well, not yet. No. But I'm hopeful.

Camila's Parents share a brief "this fucking guy" glance.

BILLY

As a matter of fact, Thursday night we have our biggest gig yet. Opening for The Winters at the Rex. You guys ever heard of The Winters?

They of course have not.

BILLY

Well anyway, it's a pretty big deal...

Camila's Parents share another glance. Our poor daughter. This is not lost on Billy.

CUT TO:

EXT CAMILA'S HOUSE - LATER

Front door again. Camila walks Billy outside, gently closes the door behind them. He makes a face.

CAMILA
They'll come around.

He doesn't seem sure. She kisses him. Can't seem to help herself. And when it ends he looks up in her eyes.

BILLY
I'm sorry, you know.

CAMILA
For what?

BILLY
(shrugs)
I just... I wish I could buy you things. Take you out to nice places. Treat you right. One day...

Camila smiles at him.

CAMILA
If I wanted to be with a rich guy, I wouldn't be dating the singer of a garage band now would I?

He kisses her again. The lights turn off on the porch, Mom or Dad sending them a message to disperse. They get the message.

BILLY
Thursday. The Rex.

CAMILA
I'll be there with bells on.

One more kiss and Billy starts walking off. When he's halfway to the street, he turns around.

BILLY
I love you, Cammy.

Camila tries to hide how excited she is by this.

BILLY
And I'm gonna take care of you.
You'll see.

A beat.

CAMILA
I love you too.

And off he goes. She watches him walk away. We hear:

BILLY DUNNE (V.O.)
I'd never met anyone like her.
(beat)
And I never would again. It's
just...

Camila then goes back inside where she proceeds to completely explode with happiness. She falls back against the door, swooning. So in love.

BILLY DUNNE (V.O.)
It's not enough, just to meet the
right person.

CUT TO:

Billy Dunne talking to the CAMERA.

BILLY DUNNE
You've got to meet them at the
right time as well.

We stay on him a beat before we,

CUT TO:

INT HOTEL BATHROOM - DAY

Daisy is singing "Mercedes Benz" in the shower. And it turns out, she CAN sing. Quite impressively too. There's a rasp in her voice, a timbre that gives it an unusual, distinctive edge that will one day be imitated by the thousands.

But for now it's just Daisy, alone, lost in the moment. Until a KNOCK startles her. It's Wyatt Stone, the musician she's been casually dating.

WYATT
Damn Daisy.

DAISY
What?

WYATT
You got some serious pipes on you,
girl.

Daisy ignores this.

WYATT
How did I not know this about you?

A beat.

DAISY
I'll be out in a sec.

Wyatt nods, turns to go. He calls to her on his way out.

WYATT
Keep singing. You sound real nice
in there.

ANGLE ON Daisy. She starts singing again but now at a much lower volume. It's clear this isn't something she's comfortable doing with others around.

CUT TO:

INT HOTEL BEDROOM - MOMENTS LATER

Daisy comes out in a towel. Wyatt is already shirtless in bed working on a song. She kisses him on the cheek and hops in.

DAISY
What's that?

WYATT
Something I'm working on.

DAISY
(reading it)
"Tiny Love."
(beat)
Good title.

WYATT
Thanks.

DAISY
(keeps reading)
"Big eyes, big soul, heart made of
coal. And all she's got to give is
tiny love."
(beat)
Nice.

Daisy looks off. Wyatt can tell she's thinking about something.

WYATT
What is it?

Daisy smiles at him.

 DAISY
 Nothing...

It's clearly not nothing.

 WYATT
 Come on now...

 DAISY
 No, it's just...

She doesn't know how to explain this to him.

 DAISY
 Nevermind, it's great --

 WYATT
 Daisy!

 DAISY
 I'm just not sure about that "heart
 made of coal thing."

He lays back on the pillow, hands behind his head.

 WYATT
 Ok...

Daisy looks at the words again. A thought comes to her.

 DAISY
 "Big eyes, big soul... big heart...
 no control."

 (beat)

 "That's why all she's got to give
 is tiny love."

 (beat)

 You see, it's not that she won't
 love. It's that she can't love.
 Feels more real that way, doesn't
 it?

He looks at her a long beat. And then he picks up a pen.

 WYATT
 Say that again...

She playfully pushes him away.

 DAISY
 No!

WYATT
C'mon, "Big heart" what was it...?

DAISY
Write your own goddamn song!

Wyatt laughs at this. But at the same time he's writing furiously to remember her words. Daisy makes a face.

CUT TO:

Daisy Jones talking to the CAMERA.

DAISY JONES
That song was Number One for, what, 8 straight weeks? Still claims he wrote the whole thing.

CUT TO:

INT DAISY'S BEDROOM - DAY

Daisy sits on the bed writing in her journal. We see, all around her, FRAGMENTS OF PAPER. Taped to the dresser. On the walls around her desk. Above her bed. They're everywhere. In Daisy's handwriting. The lyrics she's been penning. We hear:

DAISY JONES (V.O.)
And this was becoming a pattern...

CUT TO:

INT BARNEY'S BEANERY - ANOTHER MORNING

Daisy is with a DIFFERENT GROUP OF MUSICIANS, hanging out, having breakfast.

A WAITRESS brings Daisy a glass of champagne and a carafe of coffee. Sitting next to her, clearly interested, is a singer called GARY. He looks at the drinks she's ordered, bemused.

DAISY
You've never had champagne and coffee before?

GARY
At the same time?

DAISY
It's the perfect mix. I call it an "Up and Down."

Gary laughs.

GARY
That's funny.

Daisy takes a sip of each.

GARY
I'm gonna use that in a song
someday.

Daisy hears that in mid-sip. And her expression changes. He notices.

GARY
What?

DAISY
(beat)
What makes you think I'm not gonna
use that in a song someday?

Gary regards her a beat like, is she serious? And she's dead serious. It's plain on her face.

GARY
No reason to be cross or anything.
I was just complimenting you.

He smiles at her.

GARY
You could be like my muse or
something.

And that's the last straw. Daisy throws her glass down.
Stands up and walks out.

CUT TO:

EXT BARNEY'S - SAME

Daisy is high tailing it out of there when Gary comes out.

GARY
Where are you going?!

He finally catches up to her.

GARY
Daisy!? What did I say?

DAISY
Your muse? Like, I'm just
inspiration for some man's great
idea?

GARY
Yeah, so, what's wrong with that?

Daisy can only shake her head.

DAISY
I have no interest being somebody's
muse, Gary. Not yours. Not
anyone's.

GARY
I didn't mean --

DAISY
I'm not the muse. Ok...
(beat)
I'm the somebody.

A beat between them. Daisy feels good about that exchange.

And then Gary bursts out laughing.

Daisy's face changes.

DAISY
What?

GARY
(still laughing)
"You're the somebody?"

Daisy's resolve begins to crumble. Gary keeps laughing. Daisy pushes him. It only makes him laugh even harder. Daisy, furious, just turns and walks away. She's not gonna let this fucking asshole see that he's gotten to her. And we:

CUT TO:

EXT CHUCK'S GARAGE - MORNING

The band van is Warren's maroon Dodge Tradesman, complete with a roof rack for the instruments and equipment. Warren drives, Billy rides shotgun, Graham is in back.

They've come for band practice. But when they arrive, the garage door is closed and Chuck is sitting on his porch steps. He looks glum. As they hop out of the van:

WARREN
What's up, man? You ok?

Chuck stands. He doesn't speak for a second. And then:

CHUCK
I don't know how to say this so I'm
just gonna say it.

A long beat.

CHUCK
I can't do this anymore.

BILLY
What are you talking about?

CHUCK
This. The band. All of it. I'm out.
They're speechless.

WARREN
Is this a joke? Is he joking?

CHUCK
I got into college.
That's big news.

CHUCK
The University of Delaware.
(beat)
Scholarship and everything.

GRAHAM
Fuck man, I didn't even know you
applied...

CHUCK
I wasn't sure how to tell you...

WARREN
Was this before or after I spent
all my savings on that van?

CHUCK
I'm sorry, I just... they have a
really good physics department.

BILLY
So, what, you're gonna be a
physicist now?

CHUCK
I don't know.
(beat)
Maybe.

Billy shakes his head.

CHUCK
It's a real opportunity.

BILLY
And what do you think this is?

CHUCK
The band?

BILLY
Yes, the band...

Chuck knows what he's about to say might be hurtful. He says it anyway.

CHUCK
(quietly, as if
embarrassed)
I think this is just fucking
around.

They all look at him.

CHUCK
I know it's your dream. Hell it's
my dream too. But just because you
want something doesn't mean it's
gonna happen, guys.

Graham and Warren eye one another. They've had similar thoughts but managed to ignore them. Only Billy remains stoic. Chuck sees it on his face.

CHUCK
I mean, Christ, Billy, we don't
even write our own songs.

And now even Billy's stoicism is pierced.

CHUCK
I want a career someday. A family.
A future.
(beat)
I'm sorry, guys, but If you
honestly think there's a future
here, you're out of your minds.

Billy wants to argue this point. Cause he does believe. But in this moment even his confidence is shaken. And we,

CUT TO:

Chuck Loving just stares at the CAMERA. His head rolls back onto his shoulders. Biggest mistake he ever made in his life.

BACK TO:

EXT CHUCK'S GARAGE - SAME

The conversation continues.

GRAHAM

What do you mean, tomorrow?!

Chuck nods. He knows this is terrible timing.

BILLY

The Rex show is Thursday.

CHUCK

I know.

(beat)

I'm sorry.

BILLY

God damn it, Chuck!

Billy is livid. And he's not the only one.

GRAHAM

How are we gonna find a bassist in 36 hours?

And then they hear:

EDDIE (O.S.)

I can do it.

Everyone turns to where Eddie Roundtree, the Neighborhood Kid next door - their first and most loyal fan - is there again, waiting in the wings.

GRAHAM

You play bass, Jimmy?

EDDIE

It's Eddie. Eddie Roundtree. And yeah. I do. Bass. Piano. Sax. Drums. A little violin. You name it, I play it.

WARREN
 (beat)
 What are you, 12?

EDDIE
 No. I'm 17. Asshole.

Warren wasn't expecting sass.

EDDIE
 Plus, I know every single song in
 your set. Plenty others too.

Obviously they're reluctant. He can see it on their faces.

EDDIE
 I'm talented. You're desperate.
 Least you could do is gimme a
 chance...

Billy thinks about this. Kid's not wrong.

CUT TO:

INT EDDIE'S GARAGE - LATER

Billy, Graham, and Warren watch as little Eddie Roundtree
 ABSOLUTELY SHREDS on the bass guitar.

Billy looks at Graham. Holy shit. This kid is a significant
 upgrade on Chuck Loving. Graham smiles.

CUT TO:

INT REX THEATER - SOUTHSIDE - LATER

Once a vaudeville theater, now it's the premiere concert
 venue in the city. Pre-show, Billy and the band enter the
 empty space and immediately marvel at the size and majesty of
 it. It's a big step up from the dingy college bars.

WARREN
 Far out...

THE WINTERS are already soundchecking on stage. Not much
 older than the Dunne Brothers and yet they seem way more
 experienced.

Stage left is an unusual sight for the era: a WOMAN on
 keyboards and backing vocals. Casually dressed in jeans and a
 sweatshirt, short dark hair down to her shoulders. She smiles
 when she sings.

This is KAREN SIRKO (21).

Graham can't take his eyes off of her. Warren notices.

WARREN

Yeah, good luck with that.

He slaps him on the back and laughs.

CUT TO:

LATER. The Winters have finished their soundcheck and the stage is being reset for The Dunne Brothers to open. Graham sees Karen heading out the door. Decides to make a move.

GRAHAM

You sounded great up there.

KAREN

Thank you.

GRAHAM

I'm Graham.

KAREN

Karen.

She grabs her coat off a chair.

KAREN

You live around here?

GRAHAM

All my life.

KAREN

Know where I can get a quick bite?

Graham is disappointed she's leaving.

GRAHAM

Oh. You're not gonna stick around to see us play?

KAREN

(beat)

I uh... I don't usually watch the opener. Sorry.

GRAHAM

Well maybe you should this time...

Graham tries his best Billy Dunne smile but it comes off as goofy and he immediately regrets it.

KAREN

Sorry. Girl's gotta eat.

Graham nods. Karen starts walking off. He calls to her.

GRAHAM

Peppi's is just around the corner.
Best burger in town.

She smiles at him. And with that she's off. Graham watches her go, totally smitten. And we,

CUT TO:

INT REX THEATER - LATER

The Dunne Brothers on stage. Playing their hearts out. It's a big moment for them and they're seizing it, even Eddie who takes to this like he's been doing it forever.

At the side of the stage is a STYLISH MAN (20s, English, big sideburns, mod car coat) nodding his head, almost despite himself. This is ROD REYES, manager of The Winters. He watches Billy, hugely impressed with his stage presence.

After a few beats of this, Karen joins Rod. She too is pleasantly surprised.

CUT TO:

ROD REYES (early 50s, still dressed for the 70s) talking to the CAMERA.

ROD REYES

If you took nine guys, plus Mick Jagger, and put them in a lineup, someone who has never heard of the Rolling Stones could still point to Jagger and say, "That's the rock star." Billy had that.

He smokes a cigarette.

ROD

I thought they had real potential.

BACK TO:

INT REX THEATER - SAME

Rod points to Billy as if to say "look at that guy." Karen nods. He's pretty great.

But Karen's gaze also finds its way towards Graham. She's impressed. Wasn't expecting that talent. Graham is so locked into his performance, he doesn't even realize she's come back early to watch. And we,

CUT TO:

INT REX THEATER - BACKSTAGE - LATER

Where Rod is now talking to Billy.

ROD
You write your own songs?

BILLY
Trying to.

ROD
That's the key. You can't do covers forever.

CUT TO:

Billy Dunne talking to the CAMERA.

BILLY DUNNE
Rod had a lot of ideas.

BACK TO:

INT BACKSTAGE AT THE REX THEATER - AGAIN

BILLY
I'm just not sure they're good enough.

ROD
No need to reinvent the wheel. You're a soulful guy. Write what interests you. Write what you feel.

Billy thinks about that.

ROD
You got a girl?
(he nods)
Great! Write about your girl.

Billy takes that in. Makes sense.

ROD
 (to Graham)
 And you...

GRAHAM
 What about me?

ROD
 You've got to cool it with the
 solos, brother. Nobody cares about
 your technical guitar skills. They
 want to sing, they want to dance...

Graham doesn't seem too sure about this advice.

CUT TO:

Karen Sirko talking to the CAMERA.

KAREN
 Rod told me to wear low cut shirts.

BACK TO:

INT REX THEATER - AGAIN

On stage Karen is rocking out in a turtleneck.

CUT TO:

Karen Sirko talking to the CAMERA.

KAREN
 I told Rod to eat shit and that was
 that.

BACK TO:

INT BACKSTAGE AT THE REX THEATER - AGAIN

The band hangs on Rod's every word.

ROD
 And the last thing I'll tell you...
 and this is crucial.

They hang on every word.

ROD
 You need to get your asses out of
 Pittsburgh.

He looks at each one of them now.

ROD

You want to play to packed houses every night? You want to be signed to a label? Move to Los Angeles. That's where the action is.

BILLY

Ok.

Graham, Warren, and Eddie eye another. Is he serious?

ROD

Ok what?

BILLY

If that's what we have to do, we'll do it. We'll move to LA.

Rod is impressed. Hands him his card.

ROD

Call me when you get there.

And Rod walks off. Billy turns to the others. Eyes them as if to say "What do you think?" They seem excited. Billy smiles. Time to take the next step!

And we RACK FOCUS to Camila, across the room talking to FRIENDS. Billy's smile fades as he realizes. And we,

CUT TO:

EXT CAMILA'S PORCH - NIGHT

Billy has just broken the news to Camila, who is trying to hold back tears.

CAMILA

I go to school. I have a job. I have family here. Friends. I can't just move across country for you. I mean, what are we? What is this?

She looks in his eyes with meaning, hoping he'll propose.

CAMILA

What are you asking me, Billy?

A beat.

BILLY
I'm asking you to come with me.

And that's not what she was hoping he would ask.

CAMILA
And do what? Follow you around?

BILLY
I don't know.

Camila shakes her head. He touches her hair.

BILLY
I just know I have to do this.
Camila regards him for a long beat. Tears form in her eyes.

CAMILA
I know you do...

He pulls her close. Kisses her on the forehead. He doesn't want to lose her. After a beat, Camila pulls away from him.

CAMILA
And I want you to. I won't be the one who holds you back.

Billy seems surprised by the abruptness. She stands up.

CAMILA
I should probably...

BILLY
Camila --

CAMILA
No, I --

She regards him a beat. Makes up her mind.

CAMILA
I'm gonna go.

Billy looks up at her. She's really going.

BILLY
So that's it then? It's over?

Camila moves back towards him. She tenderly kisses his cheek. And then turns and walks away. He watches her go. She doesn't look back. Both their hearts breaking.

CUT TO:

Billy Dunne looks into the CAMERA.

BILLY

I had all these people convinced I knew what I was doing. Graham and Warren and Eddie, risking everything, giving up their whole lives on the off chance something might happen for us. And why? Because I asked them to.

(beat)

I couldn't do that to Camila. I wanted to, I just... I was afraid.

CUT TO:

Camila Dunne looks into the CAMERA. And then she looks away. She stares off for a few beats.

CUT TO:

INT DAISY'S BEDROOM - MORNING

Daisy comes home, bleary eyed from another long night. She hasn't slept and she needs to. But when she opens the door to her bedroom, she's surprised to discover someone's in there.

It's her Father, looking at one of the many FRAGMENTS she's taped around the room. Daisy quickly realizes he's been reading her lyrics:

DAISY

Hey!!

She snatches the one he's been looking at from off the wall.

DAISY

This is private. You can't just...

She takes a few more off the wall after that. Totally intimidated now.

DAISY

You can't just come in here.

(beat)

And since when do you even give a shit about me anyway.

DAISY'S FATHER

I was looking for my Ella Fitzgerald album.

Daisy nods, that figures. She grabs it from a stack by her record player. Hands it to him angrily.

DAISY

Here. Now you can go.

He takes it. Hesitates a beat but then does as he's asked. When he gets halfway to the door, she calls out to him:

DAISY

Wait.

He turns. She eyes him for a long beat. She has to know.

DAISY

Are they any good, Dad?

Her Father's face betrays no emotion. He moves to sit down next to her. A long beat. He gently brushes the hair from her face. And he smiles.

DAISY'S FATHER

You're a beautiful girl, Daisy. You could have anything in the world.

You know that, don't you?

(beat)

Just be happy. Don't make things hard on yourself.

Her Father smiles, thinking he's being helpful. Doesn't realize how patronizing and offensive it is to her. After a beat, he kisses her cheek, stands to walk away.

Daisy sits there, heart in her throat.

CUT TO:

EXT SUNSET BLVD - MORNING

Daisy, her eyes red from crying, drives her convertible down the strip. It looks considerably different in daylight. Harsh and un-glamorous.

At a stoplight, her eyes fall on a DIVE BAR on the corner of Sunset and Hayworth. Drab and cheerless. A sign outside reads "Open Mic."

The light turns green. Daisy doesn't move. Still staring at the sign. A car behind her honks. She remains frozen.

CUT TO:

INT DIVE BAR - SAME

Daisy walks in. It's even more dismal and dreary on the inside. A few WINOS at the bar. Empty tables in front of an empty stage. The microphone stand remains in tact. Daisy points to it, turns to the BARTENDER.

DAISY
Would you mind if I...

BARTENDER
(shrugs)
Be my guest.

Daisy nods. Steps onto a stage for the first time in her life. None of the Winos take notice.

CUT TO:

INT DIVE BAR - SAME

She takes out a scrap of paper. Looks at it a long beat. Exhales deeply, trying to will herself to go through with this. She closes her eyes and begins:

"DAISY ORIGINAL SONG #1"

Imagine an early demo of "Landslide." Sad and beautiful, bittersweet but not melancholy. A song about learning how to matter - not to anyone else but to yourself.

Her song continues over the following:

CUT TO:

EXT DUNNE HOUSE - HAZELTON - DAY

Warren's van is outside, gear on the roof along with several suitcases. This is really happening.

Billy and Graham are saying goodbye to their Mom. She hands them a wrapped gift. They're surprised.

Graham tears it open to find a brand new Stratocaster. He can't believe it. The brothers look at one another.

GRAHAM
Ma, we can't --

BILLY
We'll return it tomorrow.

MARLENE DUNNE
You will do no such thing.

BILLY
Mom --

MARLENE DUNNE
It's not a gift, boys. It's an investment.

They eye one another.

MARLENEE DUNNE
One day y'all gonna buy me a house.
A big one. With a lawn...

They both smile. Hug her tight. God, they love this woman.

CUT TO:

INT VAN - SAME

And then it's time. Billy and Graham hop in the van. Warren and Eddie already inside.

For a beat, they all turn to Billy as if to say "are we really doing this?" Billy takes a long, deep breath. Here goes nothing...

CUT TO:

EXT HAZELTON - DAY

Where Warren puts the van in drive and they're off.

Destiny - and Daisy Jones - awaits.

BACK TO:

INT DIVE BAR - SAME

The song reaches a crescendo. Daisy really going for it now. No holding back. Nothing more to lose.

When the song ends, we expect the ground to shake, the earth to move - but nothing happens. Not even polite applause from the day drunks. Crickets.

CUT TO:

Elaine Chang talks to the CAMERA.

ELAINE CHANG

All Daisy wanted was for someone to see her - to truly see her - for who she was on the inside...

BACK TO:

INT DIVE BAR - SAME

Daisy quietly walks off stage. We hear:

ELAINE CHEN (V.O.)

And for most of her young life, the world simply wasn't interested in her for that.

She opens the door, walking out into:

EXT SUNSET BLVD - DAY

She looks up at the sky, the light causing her to squint.

ELAINE CHANG (V.O.)

And then one day it occurred to her the reason why...

For a moment we might wonder if she's going to fall apart.

But the opposite happens. Daisy smiles.

CUT TO:

Elaine Chang talks to the CAMERA.

ELAINE CHEN

She hadn't shown them yet.

BACK TO:

EXT SUNSET BLVD - SAME

ANGLE ON Daisy. The closest she's ever felt to knowing who she wants to be.

And on her brilliant, shining smile, we:

FADE TO BLACK.

END OF PILOT